HARVESTER PRESS MICROFORM PUBLICATIONS LTD
(Publisher: John Spiers)
17 Ship Street, Brighton
Sussex, England

THE OXFORD MUSIC SCHOOL COLLECTION

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PART ONE

This microfilm edition first published by
Harvester Press Microform Publications Ltd
in 1979

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Contents of Reels

All manuscripts carry the shelf-mark reference MSS.Mus.Sch. apart from MS.Mus.c.39 (reel 19), MS.North e.37 (reel 7) and Mus.184.c.8 (reel 19). Generally the manuscripts have been filmed in the order of shelf-mark. The complete listing below indicates when any manuscript has been filmed in a different order.

REEL ONE

Introduction by Margaret Crum.
Index of Composers and their Works.
Catalogue of Manuscripts compiled by Margaret Crum.

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B.3.	William Lawes.
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REEL FIVE

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C.102.	Christopher Gibbons and Thomas Baltazar.

REEL EIGHT

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REEL NINE

E.382.	John Hingeston.
D.212-16.	Early In Nomines.
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D.231.	Christopher Gibbons.

REEL TEN

D.233-6.	Airs, etc.
D.238-40.	See Reel One.
D.241-4.	Benjamin Rogers and John Jenkins.

REEL ELEVEN

D.245-7.	Part books copied by John Merro.
D.251.	See Reel Four.
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REEL TWELVE

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REEL FIFTEEN

E.437-42.	Fantazias.

REEL SIXTEEN

E.433-6.	'New Consort Books', 1677.
F.570.	'New Consort Books', 1677.

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E.447-9.	H.G.'s part books.
E.451.	Lowe's book, 1637-82.

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F.564-7.	John Jenkins.
F.568-9.	Two, from a set of five, part books. Airs and fantazias.
F.570.	See Reel Sixteen.

REEL NINETEEN

F.573-4.	String music, Philip Hacquart etc.
G.612.	Valentine Oldis.
MS.Mus.c.39.	Divisions for bass viol.
MS. North e.37.	See Reel Seven.
Printed book Mus.184.c.8.	MS. divisions added to The Division Violist, 1659.

REEL SEVENTEEN

THE MANUSCRIPTS FILMED ON THIS REEL ARE:-

E.447-9.	H.G.'s part books.
E.451.	Lowe's book, 1637-82.

E.447-9

MSS.Mus.Sch.E.447-9

Three part-books containing English music for 2 trebles and a bass, copied by F. Withy, partly from MSS.Mus.Sch.E.431-6, and bound for H.G., late 17th cent. The parts are (i and ii) first and second treble, and (iii) bass. Not quite complete, and Withy's list of contents, in i, fol.1, is slightly incorrect; but some pieces are marked 'examined'.

1 - 14.		Mr. Will Young, 14 numbered airs.
	1-8.	D mi. i and iii, fols.5-8^{v}; ii, fols.3-7^{v}. Nos.2 and 4 are marked by Withy 'very good', no.3 'good.' Explanation of his method of showing rests in triple time are in iii, fols. 6,8^{v}.
	9-14.	C mi. i and iii, fols.9-12^{v}, 11 and 12 in reversed order in iii; ii, fols.8-10^{v}.
15 - 20.		Mr. Ste. Crispion, 6 Airs in A: 3, Corant, 4 and 5, Gavottes, 6, Jigg. 1st treble in ii, 2nd tr. in i. i, iii, fols.13^{v}-14^{v}; ii, lacking 19 and 20, fols. 11^{v}-12.
21 - 32.		Mr. Will Marshe, 12 airs in D. i and iii, fols. 15-17^{v}; ii, fols.13-15^{v}.
33 - 39.		Mr. John Jenkins, 7 airs copied from MSS.Mus.Sch. E.431-6, nos.4(p.33) and 5, to which occasional page references appear in iii.
	33.	Corant in B♭. i, iii, fol.19; ii, fol.17.
	34-39.	C mi. i, iii, fols.20^{v}-23; ii, fols.18^{v}-21.
40 - 50.		'Outlandish Ayres' in B♭, 'German.' 41, Ballet; 43, Jigg; 45, Symphony; 46-50, which are incomplete or lacking in ii and iii, include Symphony, Corant, and Saraband. i, fols.23^{v}-8^{v}; ii, fols.21^{v}-25, iii, fols.23^{v}-6^{v}.
51 - 5.		Mr. Arther Phillips, 5 airs, Pavan and a slow Air in C mi., Pavan, Air and Corant in G mi., 1st treble in ii, 2nd tr. in i. i, fols.29^{v}-33; ii, fols.25^{v}-9; iii, fols.28-31.
56 - 61.		Mr. Will. Kinge, suite of 6 pieces in D ma., Act Music, probably copied from the score in MS.Mus. Sch.C.44,11. 56, 'Almane before the Songue', etc. i, fols.33^{v}-5^{v}; ii, fols.29^{v}-31^{v}; iii, fols. 31^{v}-33^{v}.
62 - 76.		C. Simpson, three suites of airs copied from MSS. Mus.Sch.E.431-6, nos.17-19 (p.145).
	62-5.	C mi. Alman, Air, Corant, Saraband. i, fols.38^{v}-40;

E.447-9.2

MSS.Mus.Sch.E.447-9

66-71. F. Pavan, Ayre, Corant, Air, Saraband, Ayre.
i, fols.40v-3; ii, fols.37v-40; iii, fols.40v-3.

72-6. D mi. Alman, Galliard, Ayre ( ), Galliard.
i, fols.44v-6v; ii, fols.40v-2v; iii, fols.43v-5v.

77 - 9. John Bannister, 'Braules' in F. i, fols.47v-8; ii, fols.43v-4; iii, fols.46v-7.

80 - 1. Two pieces in C ma. lacking all but first treble. The names 'Mr. Dea...' and 'Moun. Gerdla' appear. i, fol.49v.

82 - 3. Samuel (sic for Sampson) Estwick, 'Instrumental Musick made for the Theatre in Oxford July Anno 1681.' Overture and Litornello. Lacks second treble. i, fols.50v-1; iii, fols.47v-8.

84 - 9. Richard Goodson, Music for the Theatre, 8 July 1681, copied by E. Lowe in MSS.Mus.Sch.E.443-6, in B♭. Almaine, Minuet, Gavot, Saraband, Jig, Brouch. Lacks second treble. i, fols.51v-52v; iii, fols.48-49v.

90 - 2. Three movements attr. to Mr. H.A.* on i, fol.1: Prelude and Ayre, Jigg, and Saraband in G mi. i, fols.53v-4; ii, fols.48v-9; iii, fols.51v-2.

93. Pencil addition in all parts, a piece in B♭, 6/4 time. i, fol.54v; ii, fol.50v; iii, fol.53v.

94. 2-part piece, 6/4 time in G mi. in score. i, fol.54v.

Oblong 4°, 56, 52, and 55 leaves; each book consists of 6 gatherings of 8 leaves of music paper, to which in i, fol.26 and in iii, fol.42 were inserted as extra leaves. Blank leaves of different paper are at the beginning and end of each. Music paper: watermark Fool's Cap, slightly resembling Heawood 1988; ruling: five staves, margins at both edges. Bound for H.G., whose initials, with a crowned rose, are stamped in gold on each cover; white vellum with gold fillets and ornament, strings missing.

* If this is Henry Aldrich, the copy was made between the Act, July 1681, and Aldrich's D.D., 2 March 1681/2.

E. 451

MS. Mus. Sch. E. 451

Music copied by Edward Lowe c .1636-82. Three kinds of entry are interspersed: first, probably started soon after the book's acquisition in 1636, singing parts of music by W. and H. Lawes, spaced according to a plan only partly completed on pp. 1 - 2, 26 - 72, and 219 - 20. Second, music in score by W. Lawes, p.335, and R. Dering, pp. 253 - 300. A three - part setting of 'Psal. 134 Sands translation' by Lowe himself is on p.336, and the bass of a 'Pavan...made for Mr. Godfrey. Octo. 25. 1641' on p.213. The third kind of entry is through bass parts to vocal and instrumental music, much of it copied in and after 1674 (see pp.3, 154, 199) in the spaces between earlier entries. These are partly indexed on pp. 1 - 11, and the inscription on the cover refers to them: 'This Book belongs to the two sets of Books of Dr. Rogers and Mr. Jenkins workes (Mss.Mus.Sch. D.241-4) & ... of Mr. Locks and severall other authors'(MSS. Mus. Sch. D.233 - 6)

1 - 3. Canons by W. Lawes, pr. in the Through Bass of Choice Psalmes by H. and W. Lawes, 1648.

1. She weepeth sore in the night. p.1.
2. Happy Sonnes of Israell. p.1.
3. Lord thou has bin. p.2.

4. Through bass. '6 new ayres alamode ... made & given mee in May. 1674'. Parts in MS. Mus. Sch. G.612, 18. pp.3 - 5.

5 - 37. Voice parts of 3-part settings of Psalms by W. and H. Lawes, mostly in the paraphrase of G. Sandys. Pr. Choice Psalmes, 1648. Volume reversed for the upper parts, for singing round a table.

5. H.L. How are the gentiles. pp.26-7.
6. H.L. To heare mee Lord. pp.28-9.
7. W.L. Lord thy deserved wrath. p.30.
8. W.L. To three I cry. p.31.
9. H.L. Lord Judge my cause. p.32.
10. H.L. With sighs and Cryes. p.33.
11. W.L. Oft from my early youth. pp.34-5.
12. W.L. I am wearye. pp.36-7.
13. H.L. Who trusts in thee. p.38.
14. H.L. O thou from whom. p.39.

E. 451.2

MS. Mus. Sch. E. 451

15. H.L. Not in thy wrath. p.40.
16. H.L. Cast off and scattered. p.41.
17. H.L. Lord showre on us. p.42.
18. H.L. Accept my prayres. p.43.
19. H.L. The bounty of Jehovah. pp.44-5.
20. W.L. Let all in sweet accord. p.46a.
21. W.L. Thou that art inthroand. p.46b.
22. W.L. You nations of the earth. pp.47-8.
23. W.L. To thee O god. pp.49-50.
24. W.L. To the God whom we adore. pp.51-2.
25. W.L. Come sing. pp.53-4.
26. W.L. Thou mover. pp.55-6.
27. W.L. How longe wilt thou forget. pp.57-8.
28. W.L. Praise the Lord inthroand. pp.59-60.
29. W.L. They who the Lord their fortress make. pp.61-2.
30. W.L. My god, O why hast thou forsooke. p.63.
31. W.L. Singe to the king of kings. p.64.
32. W.L. Out of the Horror. p.65.
33. W.L. In the substraction of my yeares. p.66.
34. W.L. Lord as the hart. p.67.
35. W.L. Let god the god of battaile. p.68.
36. H.L. Lord for thy promise sake. pp.69-70.
37. Woe is mee, words only, p.70: music by H.L., copied at a different time. pp.71-2.

38 - 41. Through bass. 'Mottets of 3 voc_ by Mr. Geofryes' or George Jeffryes. See also nos. 70 - 3 below.

38. Prior Christus. p.79.
39. Nil canitur. p.80.
40. Ecce dilectus. p.81.
41. Euge serve bone. p.82.

42 - 3. Through bass, Anthems by Mr. Sy. Ive or Ives.

42. He that in heaven. p.83.
43. Singe praises. p.84.
44. Through bass: Mr. Rich. Cookes 10 Airs in D. 2 Tr. and 2 B. pp.86-94.
45. " " Air in D, unfinished. p.96.

E. 451.3

MS. Mus. Sch. E. 451

46 - 7. Through bass. Two settings of O bone Jesu.

46. Mr. W. Child. p.103.

47. Mr. Christopher Gibbons. p.104.

48. Through bass. Gloria patri, attr. to Mr.Heardson on p.11. p.106.

49. " " W. Kinge. O blest estate. Sand's Translation. 2 voc. to the Organ, or Harpsiechord. p.108.

50. " " Laudate Dominum, attr. to Mr. Rogers on p. ii. pp.111-12.

51. " " Gloria patri in G. p.112.

52. " " Mr. Math Lock. Nos. 6-20 of the suite begun on pp.194-8. See no.61 below. pp.119-34.

53. " " Mr. Baltzar consort for 3 violins. Parts in MSS.Mus.Sch.D.241 - 4. pp.140-4.

54. " " The 3 thinges I brought from Court in B♭ (see p.i). pp.145-6.

55 - 9. Through bass to music in MSS. Mus. Sch. D. 241 - 4.

55. Roger's 9 muses in A ma. pp.147-50.

56. Roger's Retrogade Ayres in G. 3 pts. pp.152-3.

57. 15 Ayres by Mr. Bowman ... first performed in the schooles 5 Feb. 1673/4. pp.154-60.

58. Mr. Rogers 2^{d} set in E ma. Prelude only. p.161. pp.162-3 lacking.

59. Mr. Jenkins. 5 suites of Fancy, Ayre, Courant. pp.165-82.

60. Through bass. Mr. Baltzars suite in G ma. transposed from A: cf. p.i. pp.187-92.

61. Through bass, Mr. Lock. Suite. Nos. 1-5. Parts in MSS. Mus. Sch. D.233-6. See no. 52 above. pp.194-8.

62. Through bass. The southwinde Blowes. A songe for 3 of Dr. Wilson... prickt out for the Act. 1674. pp.199-200.

63 - 4. Through bass to music in MSS. Mus. Sch. D.233 - 6.

63. Music for strings by W. and H. Lawes. pp.201 - 206^{b}.

64. Pavan. 3 partes. Made (by E. Lowe (?)) for Mr. Godfrey 25 Oct. 1641. p.213.

65. Goe bleeding hart. 3 voices. Mr. Will Lawes. Words only.

E. 451.4

MS. Mus. Sch. E. 451

66 - 7. Through bass. Motets by Richard Dering. Parts in MSS. Mus. Sch. D.233 - 6.

66. Conceptio tua. p.237.

67. Sancta et imaculata Virgo. p.238.

68. Through bass. Dering. Qualis est Dilectus tuus. pp.239-40.

69 - 73. Through bass. Music in two parts (tenor and bass) by G. Jeffries. Parts in MS. Mus. Sch. C.11.

69. Singe unto the Lord. p.240.

70. Prior Christus. p.241.

71. Ecce Dilectus meus. p.242.

72. Nil canitur. p.243.

73. Euge serve. p.244.

74. Through bass. O bone Jesu. 4 voc. by Alessandro Grandi: pr. Dering's Cantica Sacra ad 2 et 3 voces, 1662, no. 25. Attr. to Legrand, p.ii, and to Mr. Deeringe, p.246. A note reads 'the 4th part is in Medius 2^{dus} of the 6 bookes for the church'. p.246.

75. Through bass, incomplete. Pietro Reggio. Dulcis Jesu. 3 parts Ad Organum. p.248.

76. Through bass. Dr. Christopher Gibbons. Gloria patri. A note reads 'this songe was part of his exercise for his Dr.ship. 7 July 1664 & after this was a Gloria patris of 8 partes'. p.249.

77. Through bass. Merula. Fontes et omnia for two Bases. p.250.

78 - 84. Score. Motets for 2 and 3 voices by R. Dering, pr. with some differences in Cantica Sacra ad 2 et 3 voces, 1662. Parts in MSS. Mus. Sch. D. 233 - 6.

78. Gaudent in celis, '3^{d}'. pp.253-5.

79. Justus cor suum tradidit, '2nd'. pp.255-8.

80. O bone Jesu, '7th'. pp.258-60.

81. O domine Jesu Christe, '8'. pp.261-3.

82. Isti sunt Sancti, '4'. pp.264-5.

83. Panis Angelicus, '5'. pp.266-7.

84. Laetamini cum Maria, '6'. pp.268-70.

85 - 94. Score. Deeringes Songes of 5 voices, nos.1-9 as pr. Cantiones Sacrae 5 vocum, 1617.

E. 451.5

MS. Mus. Sch. E.451

85. O bone Jesu. pp.271-2.

86. O nomen Jesu. pp.272-3.

87. Jesu dulcis memoria. pp.274-5.

88. Quando cor nostrum visitas. pp.275-6.

89. Jesu Dulcedo cordium. pp.276-9.

90. Jesu Decus Angelicum. pp.279-80

91. Jesu summa benignitas. pp.281-2.

92. Ave verum Corpus. pp.282-3.

93. Anima Christi. pp.283-4.

94. Vox in Eama. pp.285-6.

Note: a space was left here for nos.10-15: see 98-100 below.

95 - 7. Through bass. Two-part vocal music.

95. Gasparo Casati. O dulce nomen. 2 meanes. pp.287-8.

96. " " Tota pulchra es. For 2 boyes (see p.ii). pp.289-90.

97. " " Magnificate coeli.For 2 boyes (see p.ii). pp.293-4.

98 - 100. Score. Dering's five parts, nos.16-18 continued from 85-94 c.v.

98. Contristatus est Rex. pp.297-8.

99. Omnem super quem videritis. pp.278-9.

100. Ava Maria. pp.299-300.

101 - 107. Through bass. Two - part vocal music.

101. Laudemus viros. For 2 boyes (see p.ii). pp.303-4.

102. G. Casati. Exultate justi. 2 meanes. pp.305-6.

103. Venite Gentes. 2 meanes (see p.i). p.307.

104. Euge serve bone. 2 meanes (see p.i). p.308.

105. Canite tuba. 2 meanes. p.309.

106. Laudamus Dominum pariter. 2 meanes. pp.310-11.

107. Felix victoria. 2 meanes (see p.i). p.312.

108. Italian songe by G. Rovetta. Io mi sento morir, for 2 meanes. pp.315-6.

109. Voice parts. 3-part setting. Cum comederis . . . Benedices domino deo tuo. pp.333-4.

110. Score. Will Lawes. Gather your rose buds. 3 partes. p.335.